UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

ACADEMY STRINGS

From Baroque to Ballet

Sunday, November 20, 2011 at 2 pm
Petar Dundjerski, conductor
Tanya Prochazka, guest conductor
Convocation Hall, Old Arts Building

Programme

Henry V Suite — W. Walton (1902 – 1983)

II. *Passacaglia - Death of Falstaff*
IV. *"Touch her Soft Lips and Part"*

St. Paul's Suite — G. Holst (1874 –1934)

I. *Vivace*
II. *Ostinato*
III. *Intermezzo*
IV. *Finale (The Dargason)*

Arlan Vriens, solo violin

Elegy — R. Rival (1975-)

*Brandenburg Concerto 3 BWV 1048** — J. S. Bach (1685-1750)

Allegro moderato
Adagio
Allegro

Mirabyeol Park, violin leader
Da-Young Yoon, harpsichord

*Romanian Dances** — B. Bartok (1881 – 1945)

I. *Bot tánc / Jocul cu bâtă* (Stick Dance)
II. *Brâul* (Sash Dance)
III. *Topogó / Pe loc* (In One Spot)
IV. *Bucsumí tánc / Buciumeana* (Horn Dance)
V. *Román polka / Poarga Românească* (Romanian Polka)
VI. *Aprózó / Mărunțel* (Fast Dance)
VII. *Aprózó / Mărunțel* (Very Fast Dance)

Marie Krejcar, solo violin

INTERMISSION

Forest in the City (World Premiere) — T. Heney (1979-)

Appalachian Spring — A. Copland (1900 – 1990)

* conducted/rehearsed by Tanya Prochazka

Henry V Suite

William Walton's father was a baritone and a choirmaster, and his mother a contralto. This kind of choral upbringing largely influenced his compositional style. Walton's musical talents were recognized in his early years and he received lessons on the violin and piano. While he never completely mastered these instruments, he gained a level of recognition as a vocalist. This would later be of use to him in gaining admittance to the Christ Church Cathedral School. It was there that Walton would receive his first formal musical training. At the age of sixteen he became one of Oxford's youngest undergraduates, and was introduced to the works of Sibelius, Debussy, and Stravinsky.

During the Second World War, Walton was exempt from military service for the purpose of composing music for war propaganda films. Many of these were regarded by Walton as rather drab. Some, however- including "The First of a Few", and Laurence Olivier's "Henry the V"- he thought of as masterpieces. For many years Walton resisted requests to turn his film scores into concert suites. He initially maintained that good film music should not be able to serve any other purpose, but, fortunately, eventually conceded to arrange the above-mentioned scores.

'Passacaglia—Death of Falstaff' is a short hymn of mourning scored for strings alone. The slow, contemplative motifs, and deep, rich harmonies, evoke a sense of loss and sadness.

'Touch her Lips and Part' tells the story of a farewell kiss. Also scored for strings alone, this lilting lullaby connotes a sweet and nostalgic sensibility, intertwined with heartbreak.

St. Paul's Suite

Best known for "The Planets", Gustav Holst is a prominent English composer whose music was greatly influenced by Wagner, Ravel, and Vaughan Williams. "St. Paul's Suite", written in 1912, was originally entitled "Suite in C" but was renamed in honour of St Paul's Girls' School, where Holst was teaching at the time; this was in recognition of the soundproof studio the school had built for him.

A Dargason is a jaunty 16th century English folk tune. In the Finale, the Dargason is intertwined with "Greensleeves" in a manner that Holst had originally used in "Suite No. 2 for Military Band".

Elegy

Robert Rival's works have been described as "well crafted", "engaging", and "memorable". "Elegy for Strings" is comprised of slow, dark, contrapuntal lines and invites comparisons to Barber's "Adagio for Strings" but, in the words of Rival, is "notably bleaker". Robert Rival is the Composer in Residence for the Edmonton Symphony Orchestra, a position funded in part by the Canada Council for the Arts Grant.
www.robertrival.com

Brandenburg Concerto 3 BWV 1048

J. S. Bach's Brandenburg concertos are an assemblage of 6 instrumental pieces that were submitted to Christian Ludwig, Margrave of Brandenburg-Schwedt, in 1721. They are regarded as some of the finest music to have been composed during the Baroque era. Of particular interest in collection are the unusual combinations in which the instruments and textures are used and the ways in which Bach veers from the established concerto grosso form.

Concerto No. 3 is unique in that the orchestra is divided into 3 smaller string ensembles, with a violin, viola, and cello/bass part in each group, and that the second movement consists of but a single measure inviting an improvisation of a cadenza, as performed this afternoon by Da-Young Yoon on harpsichord. Occasionally the third movement from Bach's "Sonata for Violin and Continuo in G, BWV. 1021" or the Largo from "Violin Sonata in G, BWV 1019" may replace the second movement altogether.

Romanian Dances

Bela Bartok is regarded by many as one of the most significant composers of the 20th century as well as the greatest Hungarian composer of all time. Bartok held European folk music in high regard and this heavily influenced his compositional style.

In "Romanian Dances", Bartok focuses on peasant melodies, always capitalizing on their inherently surprising rhythms and colourful modalities. Momentum is built gradually during the final minutes of the piece as the last three movements are played without a break.

The first movement is based on a melody from Mures County, Transylvania, and was heard when coming across two gypsy violin players. The second is a traditional sash dance, from Igris, in the Banat region. The third movement, also from Igris, is much darker than the previous two, and attempts to recreate the instrumental sounds of the Middle East. The fourth movement comes from Bucium, in the Alba County and the fifth movement is reminiscent of a polka and originates from Beius, in the Bihor Country, very near to the Hungarian border. The final two movements are comprised of two independent melodies: the first from Beius and the second from Nyagra (Lunca Bradului commune) and are performed with no pause between them.

Forest in the City (World Premiere)

Trifon Heney is currently studying his PHD in acoustic ecology and soundscape composition at the University of Alberta. "Forest in the City" was conceived from recording various parts of the River Valley during different seasons. The material was edited into 5 "sound documents" that provide the foundation for the ideas played by the string orchestra.

Appalachian Spring

Aaron Copland is regarded as one of the foremost American Composers of the 20th century. His work has been credited with defining the American compositional style and he is often referred to as the "Dean of American Composers". His compositions of the 1930's and 40's are his most popular, being of a deliberately accessible nature. Some of these include "Fanfare for the Common man", "Rodeo", and of course "Appalachian Spring". These works, amongst others, make wide usage of slow moving, open harmonies, said to represent the vast plains of the American landscape and a certain "pioneering spirit" commonly associated with the Old West.

"Appalachian Spring" is a musical exploration of American cultural traditions. The melodies and ideas for the piece were pulled from such sources as motion picture soundtracks, Latin-American folk tunes, and African American music. It is also of significance that the title does not refer to the season but the body of water. The piece was originally commissioned as a ballet, by American dancer and choreographer Martha Graham, but was eventually arranged into this orchestral suite. Copland had this to say about the commission:

"When I wrote 'Appalachian Spring' I was thinking primarily about Martha and her unique choreographic style, which I knew well… she's unquestionably very American: there's something prim and restrained, simple yet strong, about her which one tends to think of as American."

-Program notes by Robert Johnson

Personnel List

Conductors

Petar Dundjerski
Tanya Prochazka

Violins I/II

Becky Best-Birtwistle
Misun Choi
Erin Dockery*
Shuxiang Fang
Simon Fung
Cecilia Gee**
Khloe Heard
Keisha Hoffman
Cynthia Johnston
Marie Krejcar**
Charles Nokes*
Mirabyeol Park**
Kathleen Pickford
Daniel Unterweger*
Tara Vongpaisel
Arlan Vriens**

Viola

Connie Dykstra*
Kenneth Heise*
Julia Hui*
Darrell Soetaert
Jon Styles*

Cello

Kathleen de Caen*
Andrea Cooke
Remko van den Hurk*
Jeanie Kim*
Rebecca Lysay*
Brian Neeland
Kate Woodman*

Bass

Kris Chlebek*
Selahattin Karadagli
Josh McHan*

Flute

Jessica McMillan

Clarinet

Rachel Soong

Bassoon

Matt Nickel

Harpsichord

Da-Young Yoon

* denotes principal
** denotes concert master

DEPARTMENT OF MUSIC
UPCOMING EVENTS

Wind Music from Around the World
The Symphonic Wind Ensemble
Friday, November 25, 2011 at 8pm in Convocation Hall
Featuring works by Ito, Milhaud, de Meij & Nixon
Admission by donation

World Music Sampler featuring Koo Nimo
Saturday, November 26, 2011, at 8pm in Convocation Hall
Featuring the Indian Music, West African and
Middle Eastern & North African Ensembles
Admission by donation

The Rose in the Middle of Winter
The Madrigal Singers
Sunday, November 27, 2011, at 8pm in Convocation Hall
Featuring works by Brahms, Britten, Chilcott,
Hammerschmidt, Schütz, Sweelinck and Willan
Admission by donation

The U of A Concert Choir
Friday, December 2, 2011 at 8pm in Convocation Hall
Featuring works by Britten, Daunais, Tormis and Whitacre
Admission by donation

Mostly Mediaeval for Winds
The U of A Concert Band
Sunday, December 4, 2011 at 2pm in Convocation Hall
Featuring works by Norma Dello Joio, Jan Bach,
Ralph Vaughan Williams, J.S. Bach and Francis McBeth
Admission by donation

LIVE LIFE OUT LOUD WITH THE DEPARTMENT OF MUSIC!